

ACT. ONE

Blackness

FADE IN

HALLOWEEN

Written by Rob Zombie

U609
Darryl L. Lefler
Laurie L. Lefler

"The Darkest souls are not those which choose to exist within the hell of the abyss, but those which choose to break free from the abyss and move silently among us."

Excerpt from "The Devil's Eyes - The Story Of Michael Myers" by Dr. Samuel Loomis

EXT. MYERS HOUSE - MORNING

WHITE TRASH HEAVEN -- a poor, rundown two-story house sitting on a small plot of crab grass and dirt. Chained to a single leafless tree is a LARGE MUTT howling for attention. Deep pacing grooves are worn into the dusty ground surrounding the neglected animal.

Sitting in the driveway next to this drab house is a single glaring BRIGHT SPOT-- an obnoxiously colored yellow and black striped MUSCLE CAR.

Subtitle fades up : Haddonfield - Oct. 31, 1978

As we move CLOSER into this dank scene we see a few pathetic paper HALLOWEEN DECORATIONS adorning the slanted front porch along with -- a DUMMY made of old clothes stuffed with dried leaves -- atop it's drooping shoulders is a poorly carved JACK-O'-LANTERN. We move in TIGHT on the jack-o'-lantern's FACE.

INT. MYERS HOUSE - MICHAEL'S ROOM - MORNING

We enter a small, messy, child's bedroom. Scanning across the cheap imitation wood paneled room we see various iconic posters taped to the walls -- Evil Knievel, Farrah Fawcett-Majors and the dragon himself Bruce Lee.

Moving off the walls we find: a FORT, made of old BED SHEETS and BLANKETS draped over several chairs, constructed dead center in the room. Inside the fort we find MICHAEL MYERS (10), a dirty-blond

stringy haired AWKWARD kid dressed in faded jeans and an old HARLEY DAVIDSON t-shirt.

Michael sits cross-legged fumbling with a RING OF KEYS -- on his lap sits a locked METAL TOOL BOX-- he inserts a key and opens the box -- reaches inside and removes the box's only contents -- a dilapidated SCRAPBOOK held together with electrical tape -- and a PLASTIC CLOWN MASK. Michael gently SLIDES the clown mask over his head.

We are now looking down at the scrapbook through the POV of the mask. Michael begins flipping through the book -- taped crudely inside are various pages torn from HARDCORE PORN MAGAZINES. The words "Mother", "Whore", "Die" and "Cunt" are scribbled across the pictures.

The pages continue turning and we see an even more disturbing sights -- a series of Polaroid photos showing various DEAD HOUSEHOLD PETS. Michael begins masturbating and BREATHING HEAVILY through the mask.

INT. MYERS HOUSE – KITCHEN - MORNING

A cramped cluttered MESS of DIRTY DISHES, overflowing GARBAGE CANS and JUNK cluttered counters. In the background an AM RADIO blares "Frampton Comes Alive". Standing over a greasy stove scrambling eggs is DEBORAH MYERS (36), an ATTRACTIVE if slightly HAGGARD BLONDE who looks far too young to be the mother of three children.

Deborah struggles to make ends meet working double shifts at a local strip club known as the RABBIT IN RED LOUNGE.

Sitting at the breakfast table waiting to be fed is: Deborah's latest loser boyfriend – RONNIE WHITE (45) – a long haired grease ball with BROKEN LEFT ARM and FRACTURED RIGHT WRIST. Asshole Ronnie, as his friends call him, never misses an opportunity to degrade Michael or make a disgusting sexual innuendo towards Deborah's teenage daughter Judith.

It is an unhealthy relationship to say the least. Arguing nonstop seems to be their only source of interaction, and it is no different on this Halloween morning. Sitting next to Ronnie in a high chair is the baby: LAURIE MYERS nicknamed BOO by brother Michael. Laurie is the only truly

normal member of the family. Ronnie is not the father of any of Deborah's kids.

As the couple argues back and forth about why Deborah has to work on Halloween night and can't "hang out and get wasted" -- a teenage girl enters the room: JUDITH MYERS (17) Judith is an ATTRACTIVE hot to trot, pot smoking BURN OUT (much like her mom) floating through high school on a report card full of Cs and Ds. Judith plops down at the table and declares she is on a diet.

Deborah shouts for Michael to come down to breakfast. There is no response. Judith heads back upstairs to retrieve Michael.

EXT. MICHAEL'S ROOM

Judith approaches the door to Michael's room. A hand written sign proclaiming "STAY OUT OR DIE" is taped to the door. Judith stops at the door and listens -- she hears strange grunts and moans -- silently she creeps into Michael's room.

INT. MICHAEL'S ROOM

Judith tip-toes into the room and approaches the fort. RIP! Judith tears off the top sheet -- catching Michael in the act. Judith bursts out laughing calling Michael a "sick demented pervert". Michael is ENRAGED and HUMILIATED. He looks up at Judith and screams like a WOUNDED ANIMAL.

INT. MYERS HOUSE - KITCHEN - MORNING

The sound of the upstairs commotion filters down to the kitchen. Judith saunters back into the kitchen with a SHIT EATING GRIN on her face. Michael follows behind still wearing his clown mask. They take their places at the table. Ronnie GRABS the mask off Michael's face. Michael SHOOTS Ronnie a look that screams "I HATE YOU".

Judith begins moaning and stroking a bottle of milk in masturbatory fashion. Michael turns and looks at Judith with PURE EVIL in his eyes.

EXT. ELEMENTARY SCHOOL - DAY - LATER

The first bell rings and STUDENTS begin filing into the school. Some of the younger students are wearing Halloween costumes.

INT. ELEMENTARY SCHOOL

Later that day -- one of Michael's teacher, a chubby woman filled with forced cheer named MRS. CURTAIN, informs her class that as a special treat the entire school is going to watch a HORROR MOVIE in the assembly hall. The class cheers.

INT. HALL

Michael sits with the entire student body watching ABBOTT AND COSTELLO MEET FRANKENSTEIN -- he is completely mesmerized until... SMACK! He is hit from behind with a wad of paper -- the source -- two older boys, SHANE WILLIAMS and WESLEY RHOADES, the school bullies. They are seated directly behind Michael -- they begin TAUNTING him.

Wesley SLAPS Michael in the back of the head -- Shane leans in and begins making very vulgar remarks about Michael's mother and sister. Wesley waves an ad they found in a local newspaper for the RABBIT IN RED LOUNGE featuring a photo a NUDE Deborah Myers.

Michael EXPLODES at this sight -- lunging at the bullies. Mrs. Curtain rushes over to break up the commotion as Michael begins screaming and crying uncontrollably. In the mayhem Michael's scrapbook of death falls out of his book bag and into plain view of Mrs. Curtain.

EXT. RABBIT IN RED LOUNGE - DAY

An articulated NEON SIGN of a RABBIT IN A TUXEDO drinking a cocktail while ogling a BUSTY DANCER sits atop a small CINDER BLOCK BUILDING set back at the end of gravel parking lot.

Crude hand-painted artwork covers the building proclaiming "HOT BABES AND COLD BEER".

INT. RABBIT IN RED LOUNGE

Inside is a small, dark, low class strip joint. Hundreds of strands of small twinkling CHRISTMAS LIGHTS are strung from the ceiling along with several small MIRROR BALLS -- sending fractured light dancing off the walls.

A SMALL GROUP of LOCAL SHIT-KICKERS gather for the lunchtime show -- hot wings buffet and strippers. On stage we find Deborah, dressed in

trashy lingerie, as she unenthusiastically BUMPS and GRINDS to AC/DC's "Highway To Hell".

Behind the bar is LOU MARTINI (51), a large sloth of a man in a straw cowboy hat watching wrestling on a small portable TV. The phone rings. Lou answers. It is the Principal of Michael's school -- PRINCIPAL ERICS, a stiff nervous man who still believes in power of education.

Deborah has finished her routine and is now in the degrading process of picking up crumbled DOLLAR BILLS thrown by her ADORING FANS off the stage. She steps down from the stage -- Lou motions to her that she has a call -- Deborah walks over and grabs the phone.

Principal Erics relates the events of Michael's assembly incident and asks Deborah to come to his office immediately to discuss Michael's future. Deborah is furious at having to leave work, but agrees to the meeting.

INT. PRINCIPAL'S OFFICE

Principal Erics discusses the possibility that Michael is mentally unstable and should begin seeing a CHILD PSYCHOLOGIST. Deborah takes this statement as a personal insult and questions Principal Erics qualifications to make such an accusation. Erics tries to explain that he wouldn't make such a bold statement lightly and shows Deborah the scrapbook. She is SHOCKED and HORRIFIED by the images in the book. She breaks down and begins to sob.

Erics hands Deborah a BUSINESS CARD with the name of a child behavioral specialist printed on it -- the name on the card is DR. SAMUEL LOOMIS. Deborah agrees to contact Loomis.

INT. ASSISTANT PRINCIPAL'S OFFICE

While this meeting is going on Michael is cooling his jets in the office of ASSISTANT PRINCIPAL JANSEN, an older gray haired woman. Michael is growing impatient and asks to be excused so he can use the bathroom. Jansen agrees.

Michael calmly step out of the room then TAKES OFF RUNNING down the hall to his locker -- he grabs his book bag and flees the building.

Minutes later Principal Eric and Deborah enter Jansen's office looking to speak to Michael. Jansen explains that she let him go to the restroom. Deborah knows that Michael has run off.

EXT. ELEMENTARY SCHOOL - LATER

Michael hides in a wooded area across from the school known as HOLLOW'S WOODS. The school bell rings signaling the end of another day. Michael secretly watches as the CHILDREN exit the school and begin loading onto their busses. He scans the crowd -- focuses his attention on two of his younger classmates -- JENNIFER (9) and KATHY (9).

From Michael's P.O.V. we begin TRACKING the girls as they cross the street and walk along the edge of Hollow's Woods. The girls reach an intersection -- say their good byes -- and go their separate ways. Kathy continues on down the road -- Jennifer crosses the street towards Hollow's Woods with the help of THE CROSSING GUARD.

Michael concentrates his total attention on Jennifer -- following along side her for a few paces then steps out from his hiding place and approaches Jennifer. Michael convinces the girl that there is a Halloween candy tree in the woods -- explaining that it only blooms once a year -- sprouting candy corn and caramel apples. Jennifer is doubtful but agrees to see the tree.

As Michael walks deeper and deeper into the woods Jennifer begins to grow suspicious. Michael points to an old burnt out tree proclaiming it the Halloween tree. Jennifer begins to grow scared and demands to go home. Michael reaches inside the tree and removes a dead cat. He begins waving the dead animal at Jennifer's face.

Jennifer screams and begins crying. Michael throws the cat to the side and agrees to take her home by way of his special short cut. Again Michael leads the frightened girl deeper into the woods to a rotted piece of plywood lying flat on the ground -- spray painted on top is a primitive skull and crossbones. Michael moves the wood to the side to reveal a deep hole.

He explains that this hole is the short cut -- a secret Indian tunnel that comes up right in front of Jennifer's house -- she doesn't believe him but makes the mistake of looking into the hole anyway.

Michael lashes out and SHOVES Jennifer into the hole -- she lands with a thud. Jennifer begins wailing like a baby. Michael calmly opens his knapsack -- removes his CLOWN MASK and places it over his face. He reaches down and picks up a HEAVY STICK -- walks to the edge of the hole and begins POKING at Jennifer.

Michael's blood lust boils and he begins HITTING her HARD over the head -- Jennifer falls back as blood begins to seep from her head wounds--
Michael continues hitting her over and over and over until she is unconscious. Jennifer crumbles into a heap -- blood GUSHES from her head.

JUMPING down into the hole, Michael begins savagely attacking Jennifer -- beating her mercilessly until she is dead. In one final act of humiliation -- Michael unzips his fly and begins urinating on girl's body.

From the POV of the HOLE we watch as Michael climbs up and out of the hole -- he then proceeds to slide the plywood cover back over the opening.

BLACKNESS

EXT. MYERS HOUSE - NIGHT - LATER

From the black of the night sky we pan down to: The JACK-O'- LANTERN headed dummy on the front porch. His head is fully aglow.

INT. MYERS HOUSE - HALLOWEEN NIGHT

Michael sits on the couch in his full CLOWN COSTUME watching HOWARD HAWK'S "THE THING FROM ANOTHER WORLD". A very BUZZED Ronnie is sacked out in his recliner drinking BEER. Several empty cans are scattered on the floor around him.

Deborah enters dressed in a SEXY VAMPIRE costume -- she is preparing to head back to work the LATE SHIFT at the Rabbit In Red. Even though she is furious with Michael for his actions at school she decides he is in better hands at his school's Halloween party than left at home with a very drunk Ronnie.

EXT. SCHOOL

The front drive is filled with PARENTS dropping off their COSTUMED CHILDREN for the Halloween festivities. All the classic costumes are represented: GHOSTS, WITCHES, PRINCESSES and COWBOYS. Dry ice spills out a SPOOKY FOG onto the school grounds as a crackling Halloween sound effects record blasts CREEPY SOUNDS over the PA.

Deborah's car pulls up -- Michael opens the car door and jumps out and runs into the school. As soon as Deborah drives away Michael sneaks off from the party.

INT. MYERS HOUSE

Through Michael's masked POV we observe the house from the bushes. Michael's breathing can be heard inside his plastic mask. Moving from the bushes we peer through the living room window. We see Ronnie passed out DRUNK in front of the TV blaring Creature Double Feature.

Meanwhile upstairs -- Judith and her boyfriend Steve are on the bed engaged in a sloppy make out session. Judith takes off her shirt and starts unbuttoning Steve's pants.

Unbeknownst to everyone Michael has snuck back into the house -- he checks in on sleeping Ronnie -- then heads into the kitchen and retrieves a roll of duct tape, a large carving knife and walks calmly back over to Ronnie.

Michael begins to tape Ronnie to the chair -- wrapping the strong bands of tape around and around him. When he is securely in place, Michael bends Ronnie head back and carefully places the KNIFE against his THROAT. Ronnie's glazed eyes open slightly.

Michael begins SAWING violently at Ronnie's throat. Ronnie struggles to move but is held in place by the tape.

Ronnie tries desperately to SCREAM -- all that comes out is a sickening gurgle. He GASPS for air, eyes BULGING in his head. Michael steps back and calmly watches the life drain from Ronnie -- as he CHOKES on his own BLOOD. Suddenly Michael PLUNGES the knife into Ronnie's heart.

INT. JUDITH'S ROOM

Meanwhile upstairs Judith and Steve are having sex. Steve puts on a strange plain white rubber mask he bought at the hardware store. Judith is disgusted

but doesn't stop the fun. The door to Judith's room CREAKS opens slightly. Michael spies on the couple as they begin to climax -- then moves back into the shadows.

Steve decides he is now hungry and Judith should make him a sandwich. Laughing Judith puts on her headphones and closes her eyes. Steve gets up, pulls on his pants and shirt and heads downstairs to the kitchen. The white mask is now pushed back on his head like a hat.

INT. KITCHEN

Thinking Ronnie is still passed out drunk, Steve sneaks by him -- goes into the kitchen and begins assembling his sandwich.

LURKING behind Steve in the SHADOWS is the SHAPE of Michael. Michael slowly approaches -- silently creeping up on his victim. Steve is completely unaware of Michael's presence.

As Michael gets within six feet of Steve he raises a BASEBALL BAT over his head -- moves in a little closer and... BAM! Michael brings the bat CRASHING down over Steve's HEAD. Steve falls to the floor. Michael continues HITTING him over the head. Steve begins CONVULSING as blood pours from his head. Michael drops the bat and PULLS OUT his KNIFE -- he LUNGES at Steve -- STABBING him over and over and over.

Michael, clown suit DRIPPING WITH BLOOD, stands back and watches Steve as he dies.

INT. JUDITH'S BEDROOM

Judith is unaware of the hell going on downstairs. She is completely nude lying on her back ZONING OUT to the tunes on her headphones. The door to her room slowly opens -- Michael is standing in the doorway -- Michael enters wearing STEVE'S WHITE MASK.

Michael moves within inches of Judith. He STARES down at her NAKED BODY -- then reaches out and begins FONDLING her breasts -- Judith smiles believing it to be Steve. Judith slowly opens her eyes and sees the mask.

Suddenly she realizes it is Michael. Judith is FURIOUS, but before she can cover herself. SLAM! Michael brings his KNIFE down into her CHEST. Blood SPRAYS straight up -- SLAM! He brings it down again and again --

Judith GRABS her chest wound and tries to sit up, but FALLS BACK and off the bed onto the floor. We HOLD on her FACE as she tries to BREATHE. Michael turns and walks out of the room -- and down the hall to Laurie's room.

INT. LAURIE'S ROOM

Michael stares down at the peaceful sleeping baby -- he then reaches into the crib and picks up the infant.

EXT. MYERS HOUSE

Deborah pulls her car into the driveway and sees Michael sitting on the front stoop. She gets out of her car and approaches him -- as she gets closer she sees that Michael is covered in blood and holding baby Laurie.

Michael looks up -- he is expressionless -- a DEAD FACE.

ACT TWO

EXT. MYERS HOUSE - LATER

POLICE are now on the premises -- the scene unfolds in slow motion as the lifeless BLOOD STAINED body of Judith is wheeled from the house on a gurney. Deborah RUNS to the gurney SCREAMING, but is pulled back by the EMERGENCY WORKERS -- she collapses to the ground.

We pan across the entire crime scene. A CROWD has gathered behind the yellow police tape -- we move through the chaos to find Michael sitting in the backseat of a police cruiser. He blankly watches as Ronnie's dead body is wheeled out of the house -- a slight SMILE comes over his lips.

DISSOLVE TO A MONTAGE OF VARIOUS NEWS REPORTS:

Through these broadcasted news reports we follow the events following the night of the murders including: The victim's funerals, the recovery of Jennifer's body and more importantly Michael's various court appearances leading up to final day of sentencing.

EXT. COURTHOUSE

Several police cruisers pull up in front of the courthouse. A HORDE of REPORTERS descends on the cars. A handcuffed Michael is helped out of one of the cruisers by TWO POLICEMEN. One begins escorting Michael up

the steps of the courthouse while the other holds back the reporters and photographers fighting to get in close to Michael.

INT. COURTHOUSE

Michael sits STIFF and EMOTIONLESS next to his LEGAL TEAM. Behind them sits Michael's mother and DR. SAMUEL LOOMIS (42) a distinguished looking man with thinning slicked-back hair and a graying goatee.

The judge hands down the verdict – the jury has determined that Michael is criminally insane and is sentenced to confinement in a maximum-security home for the insane until such time that he is deemed fit for release. Dr. Loomis is placed in charge of Michael's care. Deborah begins to cry. Michael shows no sign of understanding what is happening.

INT. SMITH'S GROVE SANITARIUM - LOOMIS'S OFFICE - DAY

Deborah sits opposite Dr. Loomis as they discuss Michael's condition and his future treatment while in the care of the sanitarium. Deborah's head slumps down into her hands. She is a broken woman.

INT. SMITH'S GROVE SANITARIUM - MICHAEL'S ROOM - DAY

A stark, white room -- Michael sits staring blankly ahead at the wall -- looking beyond the wall. Deborah and Loomis watch him through a two-way mirror. Deborah says goodbye to her son through the glass.

EXT. SMITH'S GROVE SANITARIUM - DAY - LATER

Loomis walks Deborah to her car. She tells Loomis to remember that Michael is just a little boy and not a criminally insane animal. Before driving away she hands Loomis a small reel containing SUPER 8 home movies of Michael.

INT. SMITH'S GROVE SANITARIUM - LOOMIS'S OFFICE - NIGHT

Dr. Loomis threads Deborah's film through a small movie projector. He switches on the projector -- FLICKERING WHITE LIGHT hits a screen hung on the opposite side of the room.

On screen: IMAGES OF THE PAST come alive -- a younger happier Michael runs up and down the sidewalk in front of his family's house -- he then jumps on his tricycle and starts riding straight into camera-- the film

jumps to another scene of Michael dancing through a lawn sprinkler laughing hysterically -- he has a HUGE SMILE on his face as the water splashes all around him. We freeze on the HAPPY YOUNG BOY.

INT. SMITH'S GROVE SANITARIUM – GROUP AREA - DAY

Michael sits alone in a common area at a small table drawing with crayons, on his face is a paper mask. Elsewhere in the room other older patients wander the room around him. Some mumble quietly to themselves, others argue with their invisible friends and yet others just stare blankly at the television.

INT. SMITH'S GROVE – HALLWAY

Dr. Loomis opens the door to Michael's room. He finds it empty. Furious he storms down the hall looking for Michael. Loomis runs into one of the attendants who inform him that Michael is in the recreation room. Loomis goes insane, having left orders that Michael be kept isolated from the other patients.

INT. GROUP AREA

Suddenly one of the crazier PATIENTS wanders over to Michael's table and grabs his artwork. The patient looks at it and laughs. Michael explodes, jumping on the man's back – he begins to strangle him – digging his fingers into the man's neck.

Suddenly, Loomis runs into the room. He tears Michael off of the man. Blood runs from the man's neck.

EXT. MICHAEL'S ROOM

Loomis walks Michael back to his room and locks him in. Michael goes to his bed and curls up in a fetal position.

We dissolve to Dr. Loomis's private films of his therapy sessions with Michael. Through these B&W films we watch Michael's lack progression over the passing years. Loomis desperately tries any means necessary to gain entranced into Michael's locked mind. Nothing seems to work.

The film stops.

INT. LOOMIS HOUSE

Dr. Loomis is in his study watching the films. He puts his head down on his desk exhausted. The lights come on – he looks up – it is his wife, ELLEN

LOOMIS, an attractive, intelligent looking woman. They discuss Loomis's impending retirement and the fact that Loomis feels guilt over having achieved a certain amount of celebrity due to his books about Michael, yet failed to ever reach the boy.

EXT. SMITH'S GROVE SANITARIUM - DAY

A title fades up on screen: SEVENTEEN YEARS LATER

A SMALL GROUP of locals has gathered to protest the closing of the sanitarium. Several hold signs proclaiming "Justice Has Failed" and "Michael The Murderer". An effigy of young Michael in his clown suit is strung up by its neck and swinging from a pole.

MARIA SANTOS (34) a female reporter is on the scene covering the event.

INT. SMITH'S GROVE SANITARIUM - CONFERENCE ROOM - DAY

An oppressive dark wood paneled room. Dusty shafts of sunlight cut through the blinds illuminating an impressive array of TAXIDERMIED ANIMAL HEADS mounted to the wall.

Moving down the wall we find Smith's Grove Sanitarium's HEAD OF OPERATIONS - MORGAN WALKER (64), a RAIL THIN man in a drab grey suit. Morgan is seated behind a long conference table -- piled high on the table are over stuffed brown folders containing the inmates/patients records.

Seated to Walker's left is head physician at Smith's Grove, DOCTOR KOPLERSON (45) a large bearded man with a bandaged eye -- to his right COUNCILMAN EDWARDS (52) a puffy man with a bad comb over.

Sitting across from our panel of evaluators is MAX SHORE, a tiny man in hospital issued pajamas. TWO SANITARIUM ATTENDANTS stand on either side of him. Walker and his associates are evaluating whether or not Shore is fit for release into a halfway house.

INT. SMITH'S GROVE SANITARIUM - HALLWAY

Elsewhere we follow TWO ATTENDANTS down a long hallway. The first is MARSHALL JOHNSON (57), a large black man carrying a set of wrist and ankle chains -- the other man is NOEL KLUGGS (32), a hulking jarhead type.

The two men stop at a white METAL DOOR – this is the door to Michael's room. Noel stands waiting as Marshall unlocks the door.

**INT. SMITH'S GROVE SANITARIUM - MICHAEL'S ROOM -
CONTINUOUS**

A drab off-white room – the walls are covered with hundreds of Michael's crayon sketches. Michael sits hunched over a child's activity table working on another WORK OF ART.

Michael's hair has grown long and is matted over his face -- obscuring his features.

Marshall approaches Michael slowly and begins putting the shackles on Michael's wrists and ankles. Marshall is one of the few attendants not afraid of Michael. Noel hands Marshall a SYRINGE. Marshall STICKS the NEEDLE in and shoots Michael up with a sedative -- Michael doesn't flinch.

INT. SMITH'S GROVE SANITARIUM - HALLWAY

Michael STEPS OUT from the room DUCKING in order to fit through the doorway. For the first time we see his true towering size. Michael is HUGE, six foot ten, two hundred and eighty pounds. The three men begin walking down the hallway.

INT. SMITH'S GROVE SANITARIUM - CONFERENCE ROOM

Exhausted from the day's proceedings, Walker removes his glasses and wipes his bloodshot eyes.

The door SWINGS OPEN and Michael enters followed by Marshall and Noel. Councilman Edwards looks very NERVOUS at Michael's presence. Marshall and Noel sit Michael in the chair before Walker.

The men decide that Michael is no longer a threat and propose transferring Michael to a minimum-security living situation. Michael's expression is impossible to discern through his TANGLED MASS of HAIR.

EXT. LOOMIS RESIDENCE - SUNSET

A small rustic COUNTRY HOUSE nestled in a thick grove of trees. This is where Loomis has retired since quitting his practice.

INT. LOOMIS RESIDENCE - HOBBY ROOM - CONTINUOUS

Close up - Civil War Soldier miniature figure. We pan off the Civil War soldier and move across a shelf of carefully arranged hand PAINTED MODELS of historical war soldiers. Sitting at a modeling desk PAINTING one of these FIGURES is Dr. Loomis. He is much OLDER looking since we last saw him. His beard is now completely GREY and his head is SHAVED BALD.

Loomis expertly paints the figure with the help of a large magnifying glass mounted to an extendable arm. In the background Glenn Gould's Goldberg Variations plays quietly.

INT. LOOMIS RESIDENCE - KITCHEN - CONTINUOUS

Ellen is chopping vegetables with a huge cutting knife. The kitchen phone rings -- Ellen sets down the knife and answers it.

EXT. SMITH'S GROVE SANITARIUM - PARKING LOT

A nervous looking Marshall is sitting in his car calling from his cell phone.

INT. LOOMIS RESIDENCE - HOBBY ROOM - CONTINUOUS

Dr. Loomis puts the final touches of red paint on his figure's coat. Ellen enters holding the phone. She tells him someone from Smith's Grove is calling about Michael Myers.

Loomis's EYES WIDEN at the name Michael Myers, a SHOCK runs through SYSTEM. He sets down his paintbrush and takes the phone. Marshall explains to Loomis about the plans to move Michael to a minimum-security facility immediately.

INT. LOOMIS RESIDENCE - BEDROOM - MOMENTS LATER

Loomis is frantically grabbing clothes from the dresser and stuffing them into a suitcase like a man possessed. Ellen tries to calm her husband and figure out what is happening.

INT. SMITH'S GROVE SANITARIUM - MICHAEL'S ROOM - NIGHT

Michael sits on his bed staring out the window at the empty grounds below. The only light in his room is the blue glow of moonlight. Suddenly, the

sound of SCREAMING mixed with LAUGHTER can be heard echoing in the cavernous hallway outside his room.

INT. SMITH'S GROVE SANITARIUM - HALLWAY

The source of the commotion -- Noel Kluggs and his trouble-making buddy KENDALL JACKS are wandering the halls CELEBRATING Smith's Grove final night. Both men are very DRUNK.

Noel stops at a one of the rooms -- opens the door and pulls out its occupant -- a terrified young woman, KAREN MERCY (27).

INT. SMITH'S GROVE SANITARIUM - MICHAEL'S ROOM

CLICK... the DEAD BOLT to Michael's DOOR unlocks -- the door swings open -- Noel enters -- behind him Kendall follows DRAGGING Karen into the room -- Noel RIPS OFF Karen's pajamas and holds her naked before Michael. Laughing that they brought him a girlfriend.

Kendall PUSHES Karen down onto Michael's bed -- Noel PINS HER DOWN as Kendall climbs on the terrified girl and begins to rape her. Karen fights to get away but to no avail.

The scene grows more horrific -- As soon as Kendall finishes -- Noel drops his pants and crawls on top of Karen and takes his turn. Michael watches without any reaction. Noel finishes and rolls off Karen -- Kendall drags a whimpering Karen towards Michael trying to entice Michael to rape the girl.

Michael pulls a PAPER HALLOWEEN MASK from inside his pajamas and puts it on -- the word BOO is written across the forehead. He stands and walks towards Kendall. Kendall begins to laugh thinking Michael is coming for the girl.

Michael SPRINGS forward and GRABS Kendall by the throat SLAMMING him back against the wall -- Michael LIFTS Kendall off his FEET -- his legs kick wildly as Michael's iron grip crushes the life from him.

Noel jumps up from the bed fumbling with his pants around his ankles. He pulls a STUN GUN from his belt and LUNGES at Michael ZAPPING the gun against Michael's back. BBBBUUUZZZZZZZZZZZZZZ! Michael is momentarily affected by the shock -- he drops Kendall's lifeless body to the floor and turns his attention towards Noel.

SMITH'S GROVE SANITARIUM - HALLWAY - CONTINUOUS

Noel stumbles into the hallway, tripping over his pants. Michael RUSHES out after him and GRABS him around the head and begins smashing it against the wall until it is crushed.

Michael drops Noel's limp bloody corpse to the floor, then reaches down and grabs Noel's keys from his belt. CALMLY Michael walks down the hall UNLOCKING each room as he goes. The patients poke their heads out and begin wandering from their rooms.

INT. SMITH'S GROVE SANITARIUM - GUARD STATION

Close up TV -- on screen we see the children's classic "THE GREAT PUMPKIN, CHARLIE BROWN". Pulling back from the screen we find: EARL HICKS (35), the graveyard shift security guard -- Earl leans back in his chair eating a sandwich -- deeply engrossed in the show.

On the wall behind Earl are several security screens. On these screens we watch as the newly freed patients wander the halls.

Another security guard, BOB JUDGE (47) enters holding two cups of steaming hot coffee -- he immediately notices the action on the screens and screams at Earl to get off his ass and do something.

BOOM! The door to the guard station SLAMS open. The huge figure of Michael stands in the doorway -- without warning he CHARGES IN and LUNGES at Earl -- grabbing him by the neck and SNAPPING it like a twig.

Bob dives onto Michael's back and is quickly knocked to the floor like a doll. Bob lies on his back dazed. Michael stares down at Bob with a childish wonder -- then picks up the TV and smashes it down over Bob's head.

EXT. AIRPORT RUNWAY - MORNING

The sun begins to creep over the horizon as Loomis's plane approaches the runway for landing.

Subtitle reads: October 31 -- Halloween

INT. PLANE - MORNING - CONTINUOUS

A sleeping Dr. Loomis is suddenly JARRED AWAKE by the JOLT of the plane's landing gear hitting the tarmac.

EXT. AIRPORT - MORNING

Loomis, a leather carry-on bag over each shoulder, exits through the automatic sliding doors of the airport. STATE TROOPER RANDALL (38) is waiting for him. He tells Loomis that he is here to escort him to Smith's Grove.

EXT. SMITH'S GROVE SANITARIUM - MORNING

POLICE and EMERGENCY WORKERS are now on the scene trying to wrangle the crazed PATIENTS running loose on the grounds.

Trooper Randall pulls his cruiser through Smith's Grove's main gate -- Loomis follow behind in his rent-a-car -- they stop. Loomis jumps out of his car and tears through the crime scene tape -- running

INT. SMITH'S GROVE SANITARIUM - MORGAN WALKER'S OFFICE

Loomis watches surveillance video footage of Michael walking through the rampaging patients. He pauses the tape on a shot of Michael's masked face looking straight into the security camera.

We switch to another security camera view. This is exterior shot of Michael stealing a hospital car and driving off. Loomis is furious -- he and Walker begin arguing about the Michael situation and what should be done. Loomis storms out of the room.

EXT. SMITH'S GROVE SANITARIUM

Loomis quickly exits the main entrance of the sanitarium. Walker immediately follows him out the door. Loomis continues trying to warn Walker that Michael is headed for Haddonfield. Walker thinks Loomis is insane. Loomis get in his car and speeds off.

EXT. TRAVEL SAFE TRUCK STOP - MORNING

Michael's POV - we watch the slow early morning activity of the truck stop. BIG JOE GRIZZLY (45) a large mountain man TRUCKER dressed in a dirty MECHANIC'S UNIFORM steps down from his rig -- and heads towards the rest room.

INT. TRUCK STOP - REST ROOM STALL - MORNING

Joe Grizzly relaxes on the toilet reading a porno magazine -- a large pair of BARE FEET move into view under the stall door. Joe threatens to kick the ass of whoever is standing at his stall door. The feet don't move.

Joe Grizzly pulls up his pants, pulls out a huge hunting knife and opens the stall door furious. Michael is standing there. Michael GRABS Joe Grizzly and SHOVES him back into the stall. From outside the stall we see the Joe's legs KICKING WILDLY -- after a brief violent struggle they stop moving.

INT. LOOMIS'S CAR - HIGHWAY - MORNING - LATER

Loomis is driving like a maniac en route to Haddonfield. The muffled sound of Beethoven Ninth can be heard coming from inside Loomis's jacket. It is his cell phone. He answers. It is Morgan Walker.

EXT. TRAVEL SAFE TRUCK STOP - MORNING

Several STATE TROOPERS are on the scene. The area surrounding the rest room has been blocked off by YELLOW CRIME SCENE tape. Morgan Walker is on the scene relaying the events of the crime -- Michael's sanitarium clothes have been found.

Walker tries again to explain to Loomis that Michael obviously isn't headed to Haddonfield since the Travel Safe truck stop is in the opposite direction. Loomis ignores Walker's advice and steps on the gas.

EXT. DEBORAH MYERS TRAILER - MORNING

A small, poor mobile home located at the back end of a white trash trailer park. Most of the trailers have some sort of Halloween decorations, but not this one.

INT. DEBORAH MYERS TRAILER - MORNING

On screen we see the morning news report -- a LOCAL ANCHOR MAN reports on the escape of Michael Myers.

A grey haired Deborah sits watching TV -- in her hands is a LOADED GUN. The huge shape of Michael appears in the frosted glass window of the door. The doorknob turns violently. The door is locked and chained -- BOOM! The door is kicked in -- snapping the chain.

Michael enters, still wearing his paper mask -- he walks slowly towards Deborah. Deborah tells Michael that she knew he would return someday --

Michael moves in closer – in his hand is an old B+W picture of himself as a child and his baby sister. Michael holds out the picture.

Deborah tells Michael that the BABY is gone forever and he'll never find her. Michael grows angry – grunting the words BOO. Deborah raises the gun and places it in her mouth. Michael stands towering over Deborah -- tears stream down her face -- BOOM! She pulls the trigger.

ACT THREE

EXT. STRODES HOUSE - MORNING

LAURIE STRODE (17), pretty in an unassuming way, steps out of her modest two-story house and heads down her front walk.

MASON STRODE (51) Laurie's father steps out behind her with his non-spill travel mug in hand -- he walks to his car parked in the driveway.

Emblazoned on the side door is "STRODE REAL ESTATE". Before stepping into his car he reminds Laurie to drop off a set of keys and an envelope at the old Myer's house.

We follow Laurie as she walks through the residential streets of her neighborhood. On her back is a backpack filled with schoolbooks -- as Laurie crosses the street TOMMY DOYLE (8), a curly mop-top headed boy in an orange pumpkin t-shirt, runs up to meet her. Laurie is Tommy's babysitter -- they discuss tonight's Halloween activities including watching scary movies and pumpkin carving.

INT. MYERS HOUSE - BASEMENT

Scanning through the dark, dank basement we find the figure of Michael hunched over digging viciously at the rotting wood basement floor with his bare hands -- Michael grunts frantically as he rips away the floors boards to reveal -- THE KILLING MASK. Buried beneath the basement floor is Michael's white mask from seventeen years ago.

Michael gently picks up the dirty rotting latex mask and holds it up against the light spilling in from the basement windows. The ghostly face illuminates in the dusty light.

Michael stands and slowly pulls the mask over his head. THE EVIL HAS RETURNED.

EXT. MYERS HOUSE

Laurie and Tommy walk up to the Myers house. Years of total neglect have left the house a dilapidated shell. Laurie opens the broken front gate and starts up the front walk. Tommy panics and explains to Laurie that it the Devil's House and she can't go in there. Laurie laughs and steps up on the front porch and unlocks the front door. A nervous Tommy waits at the gate.

INT. MYERS HOUSE - BASEMENT

Michael heads jerks as he hears the sound of the lock turning.

INT. MYERS HOUSE - FRONT HALLWAY

Laurie enters the house. From Michael's POV we watch as Laurie proceeds to put a manila envelope on the main stairs. As she sets down the envelope the contents spill out onto the floor -- Laurie bends down to pick up the contents. Michael begins to move in closer.

EXT. MYERS HOUSE

A now panic stricken Tommy yells for Laurie to hurry up.

INT. MYERS HOUSE

Over Laurie's shoulder we see Michael standing and watching. Laurie picks up the last bits off the floor and stuffs them back into the envelope. She leaves it on the stairs -- opens the door and exits.

EXT. MYERS HOUSE - DAY - CONTINUOUS

Tommy rambles on to Laurie that he thought the boogiemer got her. Laurie tells him there is no such thing.

INT. MYERS HOUSE - DAY - CONTINUOUS

Michael looks through the window watching Laurie and Tommy as they walk away.

EXT. MINI MALL

A tiny mini-mall -- sandwiched between a laundry mat and a porno video store is DEREK'S BULLS-EYE GUN SHOP.

INT. BULLS-EYE GUN SHOP

Behind the counter is DEREK (55), an unshaven redneck type --Loomis tries to purchase a gun, but there is a 24-hour waiting period. Derek hints that he

can be easily bribed – Loomis slips Derek 200 bucks and purchases a 44. Magnum.

INT. HIGH SCHOOL - LIBRARY - DAY

Laurie sits at a long table by the window making taking notes from a large history book. She sets her pen down and rubs her eyes -- glancing out the window she sees a STATION WAGON parked across the street.

Behind the wheel sits a man -- we can't make out his features -- he appears to be watching Laurie. Laurie turns from the window and resumes her studying. She glances up again -- the car is still there.

LYNDA (17), a hot blonde cheerleader type, leans into Laurie's ear and whispers. Laurie jumps with a frightened yelp. Lynda tries to convince Laurie to sneak outside and smoke a joint before class. Laurie declines. Lynda runs off. Laurie looks back out the window -- the car is gone.

EXT. HADDONFEILD CEMETERY - DAY

An old, well maintained graveyard. We follow a single car as it moves the roads separating the gravestones. The car comes to a stop.

GRANT CLARK (64) a hunched white-haired man slowly steps out of the driver's side, Loomis exits the passenger's side. The two men move through the gravestones. Grant consults a small note pad looking for a specific grave -- he counts the graves -- then points to a plot right in front of them. The headstone is missing. All that's left is a hole where it was uprooted.

Loomis asks who's grave is it? Grant checks his notes and replies... Judith Myers. Grant looks to Loomis -- Loomis shakes his head and turns away looking out over the graveyard. Loomis knows the deal... HE CAME HOME.

EXT. HIGH SCHOOL - DAY

Laurie and Lynda stroll down the steps of their high school -- turn and begin walking down the street. Laurie carries another large stack of books. Lynda carries no books. Lynda is complaining to Laurie about her cheerleading coach.

ANNIE BRACKETT (17), a cute brunette comes running up from behind calling after Laurie and Lynda. The girls stop and wait. Laurie looks back

towards the school realizing she forgot one of her books. Laurie glances down the street towards the school.

The station wagon that was parked outside the school early slowly moves up the street toward them. The driver isn't visible behind the windshield. Laurie stares at the station wagon as it moves past. She looks at the driver. There is a quick glimpse of a blank pale face staring back.

INT. STATION WAGON

From the car's POV out the window we see the three girls on the sidewalk. We stare at Laurie looking back as we drive past. Annie yells out at the car.

The wagon suddenly stops and waits. Then it takes off down the street and disappears around a corner. The girls start walking again. Laurie is quiet, puzzled by the appearance of the man in the car.

EXT. RESIDENTIAL STREET - DAY

The three girls stop in front of Lynda's house, a modest suburban home on a quiet, tree-lined street. Lynda strolls up to her house. Annie and Laurie start down the street.

As Annie babbles on about her boy troubles, Laurie's stares ahead up the sidewalk at a series of bushes lining the street -- hidden in the shadows IS THE SHAPE OF A MAN. He is barely visible, almost blending in with the dark foliage.

Laurie calls him to Annie's attention. Annie looks up and sees nothing -- the man is gone. Annie struts over to the bushes and kicks them hard. No one is there. They start walking down the sidewalk again. Laurie glances back at the bushes behind them.

EXT. ANNIE'S HOUSE

The two girls stop in front of Annie's house, another small suburban home. Annie walks up to her door and goes inside.

For a moment Laurie looks around cautiously before continuing down the sidewalk -- again she turns around and glances back down the street. There is still nothing there.

Suddenly, Laurie walks RIGHT INTO A MAN standing on the sidewalk in front of her. She SCREAMS. It is SHERIFF LEE BRACKETT, Annie's father.

Sheriff Brackett is on the scene of a bizarre crime -- a DEAD DOG has been found hanging from a neighbor's tree. He believes it to be a Halloween prank gone wrong -- Laurie is repulsed by the sight of the dog and hurries up the street.

EXT. LAURIE'S HOUSE - DAY

Laurie steps up onto the front porch of her house -- pauses and glances at several CHILDREN in costumes trick or treating.

INT. LAURIE'S HOUSE - DAY

Laurie strolls through the living room into the kitchen -- LAURIE'S MOTHER (42) is busy making candied apples. Laurie makes small talk then heads up to her room.

INT. LAURIE'S ROOM

Laurie tosses her books on the bed -- crosses to the window and opens it. The wind blows her curtain through the open window. Laurie closes her eyes and enjoys the breeze.

Opening her eyes, Laurie looks into her neighbor's backyard -- a clothesline with sheets blows in the wind. In between the sheets THE SHAPE OF A MAN IS STANDING THERE -- he looks up at Laurie.

Laurie freezes and stares down fearfully. Laurie's Mother enters the room startling Laurie -- Laurie turns for a second to her mother then back to the window. The sheets continue to twist in the wind, but now THE MAN IS GONE. She begins to explain to her mother what she just saw -- then quickly abandons her explanation believing it to be her imagination.

EXT. CITY HALL

A large, ornate building in the center of town.

INT. CITY HALL -- ADOPTION AGENCY

Loomis is arguing with the BARBARA FLORENTINE (52) head of the Haddonfield adoption agency as to the whereabouts of Laurie Myers. Barbra explains that is against company policy to give the whereabouts of the

adopted child without written consent of the adoptive parent of which she will not disclose. Fed up with the red tape -- Loomis storms out in a rage.

EXT. LAURIE'S HOUSE - DUSK

Laurie waits outside her house by the street with a totebag stuffed with schoolbooks and a large pumpkin. On her head are devil horns -- see watches as more CHILDREN in costumes go from house to house trick or treating.

Annie's car swings around the corner and pulls up in front of Laurie -- she opens passenger's door and gets in. Annie pulls away from the curb. Behind them we see the mysterious station wagon begin to follow.

EXT. HADDONFIELD SQUARE - DUSK

Annie's car drives through the main square of Haddonfield -- ahead we see two police cars are parked by a small stone memorial in the town square's park. A crowd has gathered.

Annie's car stops at the police cars. Sheriff Brackett strolls out meet them. Brackett tells the girls another DEAD DOG has been discovered strung up from the memorial. The girls are disgusted and drive away.

As the girls pull away -- Sam Loomis steps out of his car and heads to the scene. Loomis talks to a DEPUTY who points over to Brackett. Loomis introduces himself to Brackett and begins discussing the danger of Michael's escape and his desperate need to get access to the Myers adoption records with Brackett.

EXT. RESIDENTIAL STREET - NIGHT

Annie's car moves down a quiet little residential street and stops in front of a two-story house: the Doyle house -- Laurie gets out, says goodbye and walks up to the Doyle house.

Annie's car makes a U-turn and starts down the other direction towards the Wallace's house. The station wagon pulls forward and follows her. Annie pulls into the Wallace's driveway and walks into the Wallace's house.

Michael parks the station wagon, gets out and stares at the house. Mr. and Mrs. Wallace, both in costume, step out of their house, get into their car and drive away. Annie and LINDSEY WALLACE, a pretty little nine-year-old,

stand in the doorway. The Wallace's car disappears down the street. Annie closes the door.

EXT. MYERS HOUSE - NIGHT

A police car pulls up in front of the Myers house. Brackett and Loomis get out and stand by the front gate.

INT. MYERS HOUSE - NIGHT

The front door slowly opens. Brackett and Loomis stand in the doorway. They glance at each other. Brackett draws his gun and the two men step inside. It is totally dark in the house. Brackett's flashlight comes on -- illuminating the two men as they move through the house.

Suddenly Brackett stops. He trains his flashlight on an OBJECT hanging in the corner of the room. For a moment Brackett doesn't speak. Then he steps closer to the object. It is yet another DOG. Both men study the animal. It is still warm. Loomis knows it was Michael.

Loomis walks Brackett through the house explaining the crime to him and again stresses the importance of the adoption records. Brackett leaves Loomis to wait for Michael, while he looks into the adoption situation.

INT. DOYLE HOUSE - NIGHT

Ding-dong. The doorbell rings. Laurie and Tommy answer the door and hand out candy to the trick or treaters. The phone RINGS in the other room. Laurie goes to answer it. It is Annie.

INT. WALLACE KITCHEN

Annie stands making popcorn, the phone at her ear. She tells Laurie that her boyfriend Paul is free to party and wants to know if Laurie will watch Lindsey for a few hours. Laurie agrees.

INT. DOYLE LIVING ROOM - NIGHT

As Tommy finishes handing out candy, we notice Michael standing across the street watching.

INT. WALLACE HOUSE

Annie starts to pour the butter over the popcorn but instead spills it on herself. Annie tells Laurie she'll have to call her back. She quickly takes off her blouse and blue jeans. Standing in the kitchen with only her panties

on – she pulls a box of cornstarch out of a cabinet and sprinkles it on the butter stains.

INT. DOYLE HOUSE - LIVING ROOM - NIGHT

Laurie and Tommy are now carving a pumpkin while watching the DR. WOLFENSTEIN HORRORTHON on TV. Laurie tells Tommy that Lindsey is on her way over.

EXT. LAUNDRY ROOM - WALLACE HOUSE - NIGHT

Annie walks through the backyard to the laundry room. She is wearing a large t-shirt and carrying her clothes to be washed. Michael stands behind a tree watching her as she walks along the passageway.

INT. LAUNDRY ROOM

Annie walks into the dark laundry room. Almost immediately the wind BLOWS THE DOOR SHUT! Annie flicks on the light and crosses to the washing machine. She opens the top and dumps her clothes inside.

The door CREAKS open. Behind the door we see the outline of the Michael STANDING THERE. Suddenly a big gust of wind comes through the opened window above her. The door SLAMS SHUT! Annie hurries to the door and tries to open it -- it won't open. Annie shouts for Lindsey. BEHIND HER, in the open window above the washing machine, we see the Michael.

INT. WALLACE HOUSE

Lindsey watches the Horror Marathon at top volume on TV. She doesn't hear Annie's call.

INT. LAUNDRY ROOM

Annie turns and glances at the window above the washing machine. MICHAEL IS GONE. She climbs up on the washing machine it and climbs out the window. Half way through she GETS STUCK. She tries to squirm her way back in but it's hopeless.

INT. WALLACE HOUSE

Lindsey still sits in front of the TV. Annie's cell phone rings. Lindsey answers it. It is Paul.

EXT. LAUNDRY ROOM

Lindsey crosses to the laundry room door. It is bolted from the

outside. She lifts the bolt and looks inside the room. She sees Annie stuck in the window.

INT. LAUNDRY ROOM

Lindsey helps Annie's down from the window -- Annie slides from the window onto the dryer. Lindsey hands Annie her phone. Lindsey heads back into the house.

INT. WALLACE HOUSE

Lindsey walks through the house back to the TV. Behind her Michael MOVES THROUGH THE HALLWAY BETWEEN THE KITCHEN and THE TV ROOM . She doesn't see him.

INT. TV ROOM

Lindsey is back watching the Dr. Wolfenstein's Horrorthon. Michael is standing behind her-- Lindsey is oblivious to Michael's presence. On screen is "THE THING" the same film from the Halloween murder night seventeen years ago.

Annie walks into the living room and tells Lindsey they are going over to see Tommy Doyle. Michael is gone.

EXT. STREET - NIGHT

Annie and Lindsey exit the Wallace house. Lindsey carries a large bowl of popcorn. Annie has a coat over her underwear. As they across the street to the Doyle residence -- Michael steps into the glow of the streetlight and watches them.

INT. DOYLE HOUSE - NIGHT

Laurie and Tommy are covered with pumpkin meat when the doorbell rings. Tommy runs to answer it. He opens the door for Annie and Lindsey.

Lindsey sees the TV and runs into the living room. She takes off her coat and plops down in front of the TV with her popcorn. Tommy joins her.

Annie splits to get Paul -- Laurie closes the door and looks in on Tommy and Lindsey engrossed in the Horrorthon -- another lonely night for Laurie.

EXT. WALLACE HOUSE - GARAGE - NIGHT

Annie hurries across the back yard to the garage -- walks to her car and gets in. She slides in and inserts the key in the ignition -- the car starts. MICHAEL SITS UP IN THE BACK SEAT -- he reaches forward and grabs her. Annie SCREAMS and FIGHTS for her life. Michael puts one hand over her mouth and brings his KNIFE to her throat.

INT. GARAGE

From outside the car we see the struggle inside -- Annie's SCREAMS are muffled -- the struggle stops. Annie's face slides down the car window leaving a track in the wet surface.

INT. DOYLE HOUSE - NIGHT

Music from TV fills the room. Lindsey and Tommy are riveted to the screen. Tommy glances at Lindsey and slowly sneaks away from the couch -- jumps to a window and ducks behind a curtain. He begins playing a SPOOKY LAUGH from a small Halloween toy. Lindsey turns around to look for Tommy -- then gets up from the couch to search.

Tommy prepares to jump out and scare Lindsey -- he glances out the window and sees the figure of Michael carrying what seems to be a BODY across the Wallace's yard. Tommy SCREAMS and jumps out from the curtain, scaring the hell out of Lindsey, who also SCREAMS and begins crying.

Laurie rushes in from the kitchen. Tommy points out the window screaming he saw THE BOOGEYMAN. Lindsey begins to CRY even louder. Laurie bends down to comfort her and makes Tommy apologize. Tommy does and Lindsey stops crying and returns to watching TV. Incident over.

EXT. WALLACE HOUSE - NIGHT

The house is dark. A van pulls up in front of the house and parks. Its lights flick off. The sounds of LAUGHTER can be heard.

INT. CAR - NIGHT

BOB SIMMS (17), a long-haired stoner type, guzzles beer. Next to him is Lynda dressed in her sexed-up cheerleading outfit.

EXT. WALLACE HOUSE

Bob opens the door and together they fall out onto the ground. Bob picks Lynda up and carries her up to the front door.

INT. WALLACE HOUSE - NIGHT

The living room is empty. The lights are off. Bob pulls Lynda over to the couch and starts kissing her. A SHADOW COMES OVER THEM. They continue kissing, unaware of Michael standing in the shadows WATCHING.

INT. DOYLE HOUSE - NIGHT

The house is totally black inside. Suddenly, the sound of laughter is heard from the kitchen -- we see that Laurie is carrying a Jack-O-Lantern illuminated with a candle. Behind Laurie follows Lindsey and Tommy -- both make scary noises.

The trio continues to the front porch. Laurie places the Jack-O-Lantern on the front steps. She looks down toward the Wallace house and sees Bob's van parked in front.

INT. WALLACE HOUSE - NIGHT

Lynda sits on the couch -- her hair and clothes are messed up. Bob lies on the couch, his head on her lap. Linda's cell phone rings. It is Laurie calling for Annie. Linda tells Laurie that Annie is nowhere to be found. Linda hangs up. Bob grins and pulls Lynda up from the couch -- they walk quickly head upstairs.

INT. DOYLE HOUSE - NIGHT

Laurie leaves another message for Annie -- shrugs and walks back to Tommy and Lindsey sitting on the couch.

INT. WALLACE BEDROOM - NIGHT

A single pumpkin lamp illuminates Lynda and Bob's lovemaking. Lynda's moans begin increasing -- building to a crescendo. The phone rings. The lovemaking suddenly stops. Lynda sits up frustrated. The phone continues to ring.

Bob opens a fresh can of beer and chugs it. The phone stops ringing. Bob grabs Lynda and pushes her down on the bed -- their lovemaking continues. Michael passes by the bedroom door.

Bob and Lynda climax -- Bob rolls off Lynda gets out of bed and puts his jeans and eyeglasses. He leaves to fetch more beer from his van. Lynda leans back onto the pillows and lights a cigarette.

EXT. WALLACE HOUSE

Bob exits the house and heads for his van. He slides open the side door and grabs a six-pack from a cooler.

INT. WALLACE HOUSE

Bob heads for the kitchen -- looks around and opens the cupboards. He grabs a bag of potato chips. Bob gathers the food and beer into his arms. WHAM! He steps into a chair, stubbing his toe. The beer falls on the floor along with the chips. SLAM! The back door of the kitchen swings open. Slowly, Bob walks over to the door and looks out. The yard is empty.

Bob shuts the door. There is a SQUEAK from one of the two kitchen closets. Bob stares at the two doors, thinking its Lynda fooling around. He opens one of the doors. Nothing inside. He steps to the other door and opens it. RIGHT BEHIND THE DOOR STANDS MICHAEL. He steps out and grabs Bob around the neck with an instantaneous lunge. Bob tries to jump away, but Michael has a firm hold. Bob COUGHS and GAGS from the pressure.

Michael LIFTS BOB UP OFF THE FLOOR. Bob makes a sound deep in his throat as Michael's hand closes tightly around his windpipe. Holding him up with one hand, Michael SLAMS Bob against the wall several feet off the floor. Bob struggles to get free.

Michael drives a knife deeply into Bob's chest with a SLAMMING THUD, the other end of the knife sticks into the wall. Michael steps away. Bob hangs there, impaled on the wall, eyes still open in horror -- dead.

INT. WALLACE BEDROOM

Lynda lounges in the bed smoking another cigarette. She hears Bob enter the room but doesn't look up. It is Michael standing in the doorway. He is covered with A SHEET LIKE A GHOST -- he also wears BOB'S GLASSES.

Lynda looks at the ghost and laughs -- then she slides the sheets down from her body exposing herself. The ghost doesn't respond -- continuing to stare. A nude Lynda gets out of bed and walks over and grabs her cell phone from her purse -- she starts to dial. The ghost starts walking toward her.

INT. DOYLE HOUSE - NIGHT

The house is very quiet. The kids are asleep. Laurie is sitting at the kitchen table doing homework. Her phone RINGS. The ID says Lynda.

INT. WALLACE BEDROOM

Lynda holds the phone to her ear waiting. The ghost walks up slowly behind her.

INT. DOYLE HOUSE

Laurie answers the telephone.

INT. WALLACE BEDROOM

Lynda hears Laurie's hello as THE GHOST GRABS THE PHONE. He clamps one hand over Lynda's mouth. She squirms and writhes – dropping her phone.

INT. DOYLE HOUSE

Laurie hears SQUEALS, and rustling sounds across the phone.

INT. WALLACE BEDROOM

Lynda tries to fight off the ghost. Lynda reaches up and pulls on the sheet. It slides off to reveal Michael. Lynda opens her mouth gasping for air, then slumps forward. LYNDA IS DEAD. Michael picks up the phone and puts it to his ear.

INT. DOYLE HOUSE

The phone goes dead. Laurie crosses to the window and looks out toward the Wallace house. Bob's van is parked in front of the Wallace house.

SUDDENLY A LIGHT GOES ON IN THE BEDROOM. She stares at the house, puzzled. THEN THE LIGHT GOES OFF.

Laurie moves from the window back to the telephone and dials Annie's number again and waits. Laurie finally hangs up the phone -- stands for a moment and thinks, then turns and walks upstairs.

EXT. MYERS HOUSE - NIGHT

The old Myers house looks ominous and forboding silhouetted against the dark, whishing trees.

INT, MYERS HOUSE

Loomis hides in the shadows patiently waiting for Michael. Suddenly, there are noises from the street. Three boys, Keith, Richie and Lonnie creep up to the edge of the sidewalk in front of the house. They stare fearfully at the dark, tomb-like structure, then slowly moves through the front gate up towards the porch.

Loomis watches the young boys walk toward the house. One of boys begins to open the door. Loomis screams at the boys frightening them half to death. The boys races off porch and down the street. He watches them race away, smiling to himself.

INT. DOYLE BEDROOM

Laurie opens the door to the bedroom. Tommy and Lindsey are sound asleep on the bed. She looks at them a moment, then closes the door behind her.

INT. CITY HALL - NIGHT

Brackett has dragged his friend AARON KRAMER (45) down to City Hall after hours. Kramer has agreed to break into the adoption records for Brackett. Kramer scans through computer files and discovers that in 1978 Laurie Myers was adopted by a local family called Strode.

Immediately recognizing the name, Brackett calls Loomis with the shocking news. Loomis is close by the Strode house so he decides to heads over on his own.

EXT. STREET - NIGHT

Laurie locks the Doyle house and walks out into the street. The wind whips her clothes and hair as she moves down the street.

EXT. WALLACE HOUSE - NIGHT

Laurie walks up to the front porch. She stands there a moment, listening, as if to hear some sound of life from the inside.

She KNOCKS on the door and RINGS the doorbell. She waits. Silence. She steps off the porch and walks around to the side of the house. She moves to the garage and peeks inside. There is Annie's car. Laurie thinks a moment, then looks to the street where Bob's car sits.

Turning she walks through the breezeway between the house and garage around to the back door. THE DOOR IS AJAR, swinging back and forth in the wind. Laurie pulls open the door and steps into the house.

INT. WALLACE KITCHEN

The kitchen is dark. Laurie stands there a moment staring into the blackness. Laurie searches for the wall light. She flips it and nothing happens. SUDDENLY THERE IS A CRASHING SOUND FROM UPSTAIRS. Laurie spins around and stares up the dark staircase -- another SQUEAK from above. Laurie smiles thinking it is her friends trying to scare her.

Another SOUND from upstairs -- a DRAGGING noise. Laurie moves to the head of the staircase. The dragging sound STOPS ABRUPTLY. Silence -- then a SCRAPING SOUND -- then silence. Slowly Laurie starts up the staircase.

EXT. STRODE HOUSE - NIGHT

Loomis jumps out of his car and runs up to the front door. He pounds on the door -- no answer. His phone rings -- it is Brackett. He tells Lommis that Laurie Strode is babysitting for the Doyle family and that his daughter Annie is across the street at the Wallace house.

Loomis runs to his car -- gets in and drive off towards the Doyle house.

INT. WALLACE HOUSE - NIGHT

LAURIE slowly moves up the stairs. She reaches the top and stops. It is totally dark. At the end of the hall is the bedroom door. From around the edges of the door is an ORANGE GLOW.

She moves for the door -- reaches out and opens it -- a Jack-O-Lantern casts and eerie glow around the room. There is SOMEONE lying on the bed but she can't make out who it is.

She moves forward closer toward the bed. There on the bed is ANNIE. Her face is a chalky white and there is a huge red gash across her throat. AT THE HEAD OF THE BED IS JUDITH MYERS' TOMBSTONE. She stares at the bed and then SCREAMS at the top of her lungs. SUDDENLY SOMETHING DROPS DOWN AT HER FROM ABOVE. Laurie jumps back to the door.

Strung up to the light fixture on the ceiling, dangling there in the middle of the room, is Bob, eyes open and staring.

INT. SECOND FLOOR HALLWAY

Laurie backs out of the bedroom in horror. SUDDENLY A DOOR NEXT TO HER SLOWLY OPENS. There is LYNDIA hanging dead, staring at her with glazed eyes.

Laurie shrinks back into a dark corner. She can only stare in horror at her dead friend.

SUDDENLY WE ARE AWARE OF SOMETHING THERE IN THE DARK CORNER. It is almost as if our eyes have suddenly begun to adjust to the darkness and we see THE OUTLINE OF MICHAEL standing right behind her.

The outline becomes more and more clear. Laurie suddenly moves away from the corner. Michael lunges out at her grasping a piece of Laurie's blouse and ripping it. She SCREAMS and spins around. He stands there holding up the piece of material. Laurie suddenly jumps backward bumping into the railing and slipping over the edge of the railing.

Laurie hits the floor and rolls over, holding her leg painfully. She looks up dazed at the staircase. Michael moves to the top of the staircase and STARTS down towards her.

Laurie slowly climbs to her feet and limps toward the back door. She tries to open the door. It is KEY-LOCKED. Desperately she tries the door, glancing behind her. Michael is coming. She steps back from the door and sees the kitchen window over the sink.

She hobbles to the sink, climbs up on it and grabs the window. With a heave she opens it half-way and crawls out head first through the window. Michael grabs her leg and tries to pull her back into the kitchen. She pulls free of Michael and escapes out the window.

EXT. WALLACE HOUSE

Laurie picks herself up from the ground and limps as fast as she can, across the backyard -- into the neighbor's backyard, up to the back door of the house. She POUNDS furiously on the door.

She looks behind her. No sign of Michael. The house is dark and silent. Laurie continues to POUND on the door. She turns around and looks back. No sign of Michael. Laurie hobbles off the back porch and runs across the yard to the street.

EXT. DOYLE HOUSE

Laurie rushes up to the front door. She reaches in her pocket for the key and drop it on the porch. Quickly she bends down and scrambles for it. She looks back toward the street. MICHAEL WALKS SLOWLY DOWN THE MIDDLE OF THE STREET, RIGHT TOWARD HER -- Laurie gropes around for the key -- finds it and opens the door, then leaps inside and SLAMS the door. Laurie doesn't move. She is frozen with fear. She begins crying and convulsing, her eyes wide with fear.

BOOM! Michael is smashing in the backdoor. BOOM! Michael breaks the door open and enters the house.

INT. DOYLE BEDROOM

Laurie snaps out of her shocked state and runs upstairs to the children's room. She bursts into the room and wakes Tommy and Lindsey. The children are confused, frightened and begin screaming. Laurie gathers the children and rushes them into the bathroom.

INT. BATHROOM

Laurie locks the door and desperately tries to dial her phone. The children huddle together in the tub. Suddenly the door begins to buckle as Michael pounds against it. Laurie moves to the children and huddles with them in the tub trying to comfort them. The door buckles inward as the Michael SMASHES against it.

The door BREAKS IN. Michael steps inside. CHAOS erupts as the children scream bloody murder. Michael lunges towards Laurie. She fights to get away but has nowhere to go. Michael hits Laurie knocking her cold. The children try to hold on to her as Michael drags her from the tub.

EXT. DOYLE HOUSE -- NIGHT

Loomis approaches the Doyle house – slams on the breaks and jumps out. Tommy and Lindsey run from the house screaming. Loomis calls to the screaming children -- they run to him screaming that BOOGEYMAN kidnapped Laurie.

Suddenly two headlights hit him and a police car swerves to a stop. Brackett gets out. Loomis explains that Michael has Laurie.

EXT. MYERS HOUSE – NIGHT

The house is dark and dead quiet.

INT. MYERS HOUSE - NIGHT

Laurie is sitting against the wall -- dazed. She slowly opens her eyes. She looks around and sees Michael standing in the corner. He walks towards her. Laurie begins to back away from Michael -- tears streaming down her face, whimpering.

Michael drops his knife and holds out a photo of himself and baby Laurie. Laurie stares at Michael confused. Michael thrusts the picture forward – he grunts the words BOO. Laurie shudders with terror.

Michael falls to his knees, drops his head and pulls off his mask. Seeing her chance Laurie grabs the knife and rams it into Michael's neck. Michael screams and falls to his side holding the bloody gushing wound.

Laurie limps for the stairs and begins stumbling up them one by one -- reaching the top she makes for the front door. Michael stands -- replaces his mask and heads up the stairs after Laurie.

Just as Laurie opens the front door Michael lunges for her -- grabs her and begins thrashing her around like a rag doll -- throwing her to the ground. He stands ready with his knife.

Suddenly there is a THUNDERING EXPLOSION and Michael is blown off his feet. Standing on the front porch is Loomis, smoking gun in his hand. He moves forward. Laurie crawls towards him. Michael slowly gets up to his feet, still refusing to die. Loomis stops and takes aim. BLAM! BLAM! BLAM! Michael is hit three more times, each bullet throwing him backward further down the hall until he hits the basement stairs -- he falls back and down the stairs landing with a CRASH at the bottom. He is dead.

Loomis rushes to Laurie and bends down beside her. For a moment she just cries in his arms, sobbing hysterically. Brackett and several officers run past them towards the basement. Brackett calls out for Loomis. Loomis moves to the basement and looks down at the spot where Michael should be, but there is nothing.

He stares down with growing fear, then looks out from the house. The neighboring streets are empty, quiet, dark. There is only the SOUND of the wind blowing in the trees. Michael is gone.

FADE TO BLACK. THE END